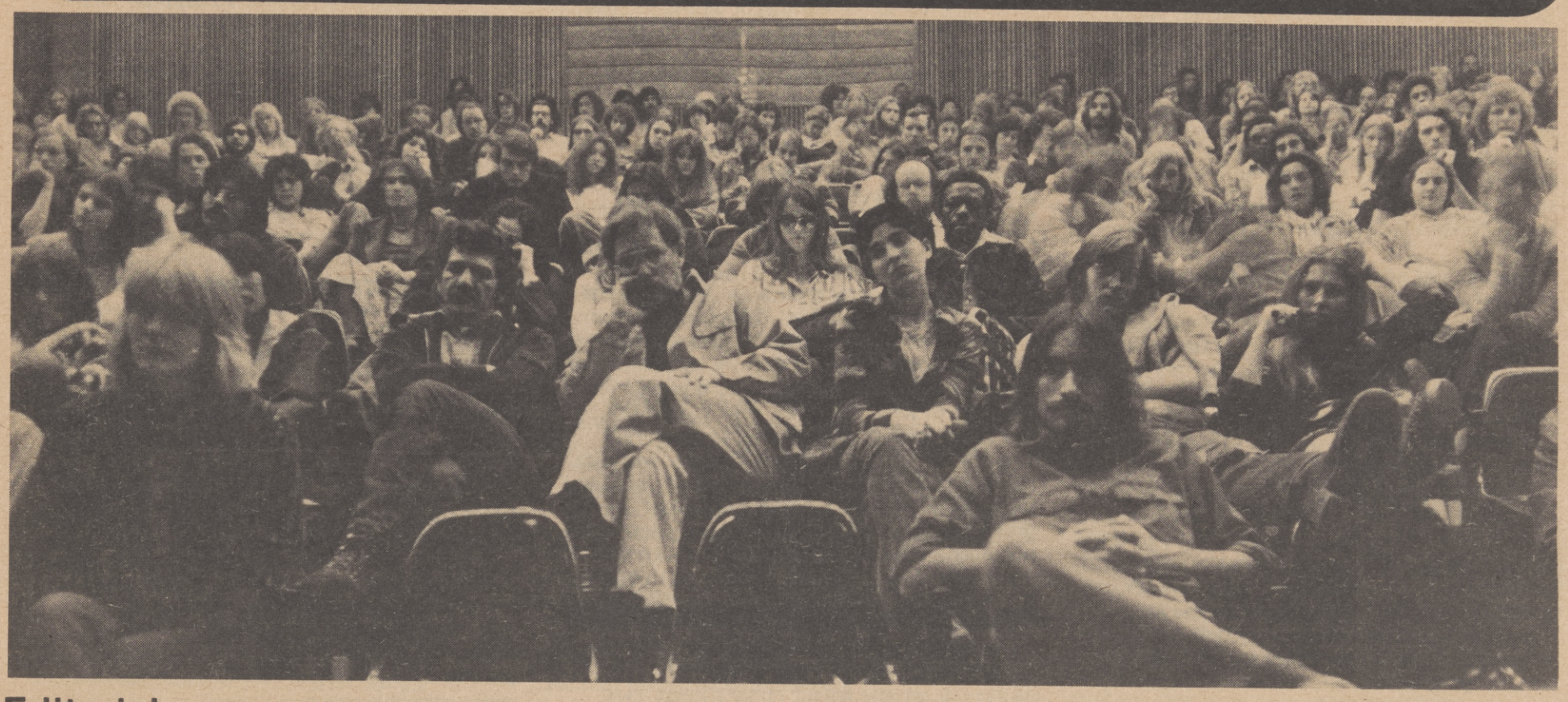
12-1-1975

San Francisco Art Institute

EYE

Volume 4
Number 2
December 1
1975



Editorial

UNANSWERED QUESTIONS

"What's the question, and I will give you the answer."

--Arnold Herstand
Second Open Forum 11-21-75

By Howard Petrick

Like many of the students, faculty and staff, I was looking forward to the two open forums held on Nov. 14 and Nov. 21. It seemed like the perfect opportunity for the administration to clear up some of the fear, suspicion and mistrust that has developed toward them in the past few months. But after listening for over five hours, I heard no answer to the most important question--that being Arnold's and Roy's philosophical attitude toward the school. This is not to say that I did not learn something.

It was outlined that the school is on a five million dollar fund drive. This I think is long overdue. Two and one half million of this money will go to student scholarship endowment and one and one half million to a faculty enrichment endowment. This should mean that more money will be available for student scholarships and better pay and fringe benefits for the faculty. The other one million is to be used to repair the old building, with one half million earmarked for the library.

The administration also expressed its desire to see the Art Institute become an upper level and graduate school with portfolio requirements for entrance.

Procedure for students who have complaints was also outlined.

I also got a chance to see the arrogant and contemptuous attitude which most of us feel is the major problem of the present administration, in the remarks Roy Ascott made about the Printmaking Department not wanting to print for Daniel Spoerri's woman friend. This attitude on the part of the administration is what I feel is the underlying current that has led most of us to feel distrustful of their actions. A new flavor has been introduced by them, which is contrary to the spirit that brought most of us here. It is hard to pin down, but I think it can be seen in a few actions that have been taken in the past year. Arnold and Roy both pointed out at the forums that the faculty and students would determine the direction of the art that would represent the school. Yet, the 1975-76 college Bulletin is the first bulletin since 1962-63 that does not have either faculty or student work displayed. Faculty biographies are also omitted.

In areas that are "gray" under the By-Laws, such as the reorganization of the Student Affairs office, and the elimination of Diane Harsh, I feel that the proper procedure would have been to take it to the College Committee. Instead, the administration's unilateral handling of the situation fostered fear and alienation among staff members, faculty and students as well.

And whatever happened to the Tuition Waiver program? No prior notice was given students that it would be dropped, and no adequate explanation of the reasons behind its elimination have ever been put forth. Likewise, students were surprised by an unannounced tuition increase. Most of us who pre-registered did so in the belief that tuition had remained the same, and were not advised of a change until after we had committed ourselves to a program of study for the coming year.

These are concrete examples of how out of touch the administration is with how I expect the school to be run.

By dealing directly with the questions asked at the forums, the administration could have cleared up much of the misunderstandings, or at least discussed the issues openly. Instead, they evaded questions about the philosophical and educational direction of the school. I feel now that students and faculty must take the initiative to protect and preserve the philosophy of the Art Institute.

Therefore, below are questions that I feel were unanswered at the two forums. I am inviting all members of the Art Institute family to present their own answers to these important questions. Take them to the Student and Faculty Senate meetings for discussion. I will publish as much of this dialogue as I possibly can in future editions of the Eye.

1. What are your views as to the purpose of an education at SFAI?
2. What are your personal philosophical views on the direction you would like to see the Art Institute go?

STUDENT MEETING

Being called by Student Trustees to discuss the current situation in the School

WEDNESDAY — DEC. 10 — NOON — LECTURE HALL

College Committee Review of Accreditation Self-Study

By John Thomas and DGummere

We have reprinted parts of the following report as it was presented to the College Committee. Parts that were deleted by the committee are shown with brackets [ ].

On Tuesday, November 25, 1975, both the Executive Committee to the Board of Trustees and the College Committee met in the conference room. The Executive Committee was meeting in its regularly scheduled time. The College Committee meeting, however, was a specially called meeting to review the self-study prepared by the college and coordinated through the Dean's office. The self-study has been prepared for the benefit of the accreditation team from the Western Association of Schools and Colleges and N.A.S.A., which will be visiting the school in February. The self-study is meant to be an honest evaluation by the Institute as to who we are and where we are going.

At the end of the Executive Committee meeting held at 10am, under "Other Business" the College Committee chairperson asked the Executive Committee chairperson for some clarification in how the College Committee was to properly review the self-study. The main question was; At what point does the Board of Trustees have to be consulted if the self-study atates a change in policy?

The answer that came out of the ensuing discussion, led mainly by general trustee and lawyer Bob Kirkwood, indicated to the College Committee that it was to review the report and to flag any portion that it felt might be stating policy that has not been passed by the Board. Represenatives from the committees to which certain portions of the report were related were asked to review the report and make recommendations to the College Committee. These recommendations would be passed on to the Board.

NOTE : Excerpts from the San Francisco Art Institute By-laws

1.Under "III. Board of Trustees
D. General Functions and Duties of the Board of Trustees. - The Board shall manage, direct, control, and administer all the property, affairs and business of the Institute, directly or by delegation contained in the By-laws or a resolution of the Board to an officer of the Institute"

2. Under "IV. Committees Advisory to the Board
B. College Committee.
2. Duties - The College Committee will familiarize itself with all phases of the College program and make recommendations to the Board on all matters to come before the Board concerning curriculum, faculty, and other responsibilities of the Dean of the College."

The College Committee Chairman opened the meeting by presenting a plan to go through the report one page at a time. Any additions or corrections to each page would be taken up at that time. The chairman reserved the right to defer longer discussions until the entire report had been reviewed; there were no objections to this.

During the review of the self-study report some of the wording was changed. Some phrases were added and other phrases were deleted in order to clarify the meaning. Due to the fact that some of the changes were very minor (this report review by the Committee was not a final draft; the final draft will be made available in the library after publication) and due to space limitations in the EYE, not all of the corrections have been included. The following is a wide sampling of many of the issues that arose. Some dealt directly with policy, others with the general tone and feeling of the College self-study report that the Committee felt should be deleted or changed.

We hope that this sampling will provide some understanding to you about the report itself and also some understanding of how the committee system operates. It is possible that with a better idea of administrative workings of the Institute, more persons will participate in the governing of the SFAI.

The report stated at the beginning that:

"The self study coordinator met with faculty, staff and students, explaining the purposes and demands of the self study. His position was well advertised and he was known to be available for questions and help, as was also the Dean. Once reports from the various constituencies had been received, the coordinator and Dean attempted to bring the text into a concise, clear, and informative whole (the authorship of various reports is shown). The composite draft was presented to the College Committee for its comments prior to the preparation of the final document.

The first major question of possible policy changes arose from the section in the report dealing with the academic programs at the Art Institute:

We turn first to the responses of the Art Institute to recommendations made subsequent to the WASC/ NASA visit of December, 1971.

The BFA now requires four courses in art history.

[The MFA now requires one course in art history (as of Spring semester, 1976.)]

Almost everyone had something to say about the last line of this statement: "The MFA now requires one course in art history (as of Spring semester, 1976)." Had this change in school policy come before the College Committee? It had not. Could it be stated here as policy without a vote from the College Committee? No. A motion was then made to make one art history course a requirement for the MFA. The motion was seconded and opened for discussion. The question was raised as to why in the last four years nothing had been done to start a program like this? The answer from one Board member was that this is a studio school and that it had remained that way as long as it could. Mr. Ascott expressed his view that more academic theory was needed in the graduate program. After more discussion, it was realized that this

"ONE QUESTION THAT WAS NOT ANSWERED, HOWEVER, AND IS IN NEED OF MUCH REACTION FROM THE FACULTY AND STUDENTS ,IS THE QUESTION OF WHAT ARE WE TO BECOME: AN ACADEMIC SCHOOL, OR A STUDIO SCHOOL?"

would cause a tuition increase for new graduate students, who had not already been accepted into the Program. A number of other members of the committee felt that there were too many unanswered questions with regard to how the course could be run to encompass all of the different departments, and how the costs could be met. A vote was taken: Three for, four against. Those who voted against did so mainly for a chance to have more time to consider the problems. Another meeting of the Faculty Senate will be held in the first part of December, at which time this question will come up again. If any of you have any ideas, please let Roy Ascott or your deparment chairmen know soon.

One question that was not answered, however, and is in need of much reaction from the faculty and students, is the question of what we are to become: An academic school, or a studio school? A blend of the two is a very tricky question. Please direct your comments on these questions to the Faculty Senate, the Student Senate, the Dean, and to the SFAEye for consideration and publication.

To quote further from the report (9 lines down from the MFA statement, in fact):

"Students are very involved in curricular revision, especially through representation on the College Committee and liaison with the Faculty Senate."

This would seem to state that curricular revisions are the business of the College Committee, students and faculty.

From the section, EDUCATIONAL PROGRAM: Two deletions were made on page 16 of this section under "Forecast." These statements were deleted from the report but not necessarily from the philosophic direction of the present administration; for that reason, they will surely be brought up again in the future. No one on the Committee wanted to have these statements read by the accreditation committee as policy, as there has been no official proposal and therefore no committee discussion on the issue .

"One major consideration is the way in which verbal and visual information about the world we live in, and of past cultures and the diverse attitudes of mind and behaviour, individually, comparatively, and holistically considered, can be made available to our students and faculty. This will involve not only consideration of curriculum, but also perhaps participation of "World Studies" faculty in ongoing studio/critique situations. It is also, for example, involving us in a complete reappraisal of the function of a "library." Questions of our ability to hook up with other sources of specialized information must be addressed. And the whole consideration of concepts of "information network" and broadcast capabilities can be applied to our special needs. Whether our present structure of programs and amenities based on a division into departments of media and technique is as appropriate now as it was in earlier times has great priority in our thinking. Alternatives will be generated and discussed *[and it seems probable that either a major modification or a total redesigning of the curriculum will be attempted.]* This whole matter is, however, approached with caution, and a well thought out, generally understood and finely planned evolution is anticipated rather than a sudden wrenching change.

["Much consideration is being given to moving the nature of the College away from a four year BFA, two year MFA institution, to an upper division and graduate college. This would be consistent with forecasted demographic trends as well as with the established tradition of the College which requires strong qualities of independence, self-determination and resourceful maturity in its students."]

Under the section dealing with FINANCES, a few changes were made. One was to change the following statement:

" The second problem area involves individual stability relating in part to the long established practice of annual appointments for both faculty and staff. With the introduction of selective increases in length of appointment, a greater sense of stability could be achieved without introducing some of the more undesirable aspects of tenure."

The second sentence was changed to read: "We believe the introduction of selective increases. . ." Written this way, this statement does not read as a change of policy. It was felt that much input from all parties was necessary before making this kind of statement.

Under the section APPRAISAL--INSTITUTIONAL STAFF, one small change was made:

"Faculty are involved in the process of appointment and retention. Since there is no system of rank, the question of promotion does not apply. Current *[selection in]* hiring procedures assure that each faculty vacancy is given appropriate visibility and that qualified applicants are given fair consideration. There have been no instances where academic freedom has been threatened and by the very spirit and character of the College, it is entirely unlikely that it ever would be. However, the Faculty Senate and College Committee provide the channels by which a grievance related to such an issue could be properly voiced and by due process, examined. "

From the PUBLIC SERVICES section--Included in this section is a library report and a proposal that the Art Institute will have a new library that will cost $275,000. Because the Committee felt this was committing the school to a program that had not been reviewed by any of the committees advisory to the Board, all of the "wills" are to be changed to "shoulds." The EYE does not have sufficient space to print the proposal in its entirety, but it can be summarized as follows:

A. "The concept of the traditional library will (Change to Should) be abandoned and in its place we will have a multi-media learning resources center."

B. A new Director of Library Services, who "will *[should]* be given full faculty status and will *[should]* be involved in matters of academic policy through participation in the Faculty Senate."

C. A cost of $275,000.

"1. $100,000
The complete renovation and reorganization of the existing Library and Tower space, including the redecoration and refurnishing of the handsome Anne Bremer Reading Room;

"2. $50,000--
The replacement of our worn and inefficient library fixtures with modern equipment: new steel shelving for a maximum of 40,000 volumes (at present less than 25,000), new periodical display shelving for 150 periodicals (now 70), new office furniture, card catalog cases and office operating equipment.

"3. $100,000--
The equipping of specially designed and constructed spaces with a full complement of audio-visual multi-media equipment, and small rooms for the proper air-conditioned, humidity-controlled storage and quick retrieval of all audio and visual tapes, films, slides and microfilm , and their corresponding projection equipment, necessary for a total art information center. The seriously deteriorating archival material will also be housed under atmospheric control to prevent its further decay.
"4. $25,000--
The extra personnel required for a 12-month conversion of the present cataloging, storage and retrieval system to the new technology--a time-consuming "set-up, shake-down" process. "

"THESE STATEMENTS WERE DELETED FROM THE REPORT BUT NOT NECESSARILY FROM THE PHILOSOPHIC DIRECTION OF THE PRESENT ADMINISTRATION..."

From the STUDENT SERVICES section--
It was announced that the entire Student Services report is being condensed, the only change in the report being a deletion in the Student Senate self study, under the heading "Forecast."

"7. Some guidelines for systematic exchange of information between the administration and the Senate should be set up and followed. *[Hopefully, this could put an end to any feelings of bewilderment at the reasons behind the policies that the Student Trustees are asked to approve at committee meetings.]*"

The words "should be set up and followed," were changed to "are being developed," The rest of the statement was deleted because the committee felt that the tone was not quite right and that the matter should be taken up in relation to all of the Board members, not only the student trustees.

From the section on "Institutional Governance" written by Arnold Herstand --
The College Committee felt that parts of the statement were inflamatory and asked that these parts be deleted. The word trustee was also added in two places to clarify the meaning:

INSTITUTIONAL GOVERNANCE – DESCRIPTION

New by-laws were written by the San Francisco Art Institute in 1973-74 in preparation for the selection of a new President. Since that time, the Governance Committee has considered a number of by-law changes, and recommended some to the Board for adoption. Most of of the changes recommended have been adopted, and the President continues to make further recommendations to the Governance Committee, primarily to facilitate organizational efficiency in the Institution.(See Governance Committee minutes)

The trustees (see organization chart and trustee list) "elect" the President and "approve" the appointment of the Vice-President and Dean of the College. The President has an informal cabinet (see organization chart) consisting of the Dean of the College, the Director of Institutional Development, the Director of Administration(CBO) and the Director of Exhibitions. The cabinet meets regularly once a week for approximately two hours. The President delegates responsibility to their respective areas to the "cabinet members" In addition they work directly with their Board committee chairpersons - the Dean with the College Committee; the Director of Institutional Development with the Development Committee co-chairpersons; the Directorof Administration with the Finance Committee chairperson as well as the trustee Buildings Subcommittee and Audit Committee, for example; and the Director of Exhibitions works with the Artist Committee.

The President attends all of the trustee committee meetings as an ex-officio *(voting)* member. As a new administrative policy, Board committee minutes are normally taken by the administrative secretary directly involved, ie., College Committee minutes by the secretary to the Dean of the College. Day-to-day policy is handled by the four chief officers with appropriate discussion with the President or the other officers and when of enough significance, the policy is raised at the weekly cabinet meetings either for advice and discussion or communication purposes. Policy changes involving funds beyond budgeted amounts are brought to the appropriate committees of the Board. then recommendations are made to the Board or the Executive Committee at monthly meetings.

For approximately 5 years, students and faculty have been elected by their constituent bodies to the Board of Trustees, and serve on trustee committees. The student *[trustees(addition)]* represent the Student Senate,the faculty *[trustees (addition)]* are elected by the Faculty Senate, and a large Artist Committee elects 9 board members. The Student Senate, the Faculty Senate, the Artist Committee and the Women's Board all report to the Executive Committee and the full Board through their chairperson at each meeting. Student, faculty, and "outside artist" input is active, vocal and clearly participates in governance of the institution. Recommendations of the Student or Faculty Senates come through their represenatives to the appropriate committees for discussion and action. In turn, student and faculty trustees report back to their constituent bodies on actions of their respective trustee committees and of the Board.

The San Francisco Art Institute Board is one of the most represenative in higher education. In-put is readily available from all concerned parties. The method of selecting Board members and the number in each category is spelled out in the by-laws and referred to in the enclosed organization chart. The full board meets quarterly, the Executive Committee the other eight months. The President normally meets weekly, but informally, with the Chairperson of the Board. The other officers are in touch with their respective chairpersons normally several times per week by telephone and meet with them to prepare agendas, etc. before their monthly committee meetings. (The Dean also conducts bi-monthly Faculty Senate meetings to which the trustee College Committee chairperson may be invited, and when there are items of special import, the President and Chairperson of the Board may also attend.)

Because of the nature of the institution, Board members have a close relationship to faculty and staff. Many board members attend gallery openings and other institute special events. They frequently buy works of art by members of the faculty and students, and faculty and staff are invited to their homes.

APPRAISAL

All institutions have communication problems. However the structure and practice of the San Francisco Art Institute provides clear opportunities for better and open communications. Administrators tend to have an open door policy and not be isolated. Students, faculty and artist serving on the Board are well-informed on actions of the college and play a role in these actions. In addition, the Institute issues a weekly calendar and the President sends out a monthly memo, and an annual report. The Institute budget, for example, is published in the student newspaper.

The "democratic" *[quotation marks deleted]* representation on the Board by students and faculty, in addition to general trustees, has its assets and its liabilities. Its assets , for the most part, have been discussed above. Its problems arise when students and faculty have a conflict of interest. *[For example, students and faculty voting on a tuition raise, tend to pit one special interest group against another. Also, the nature of the budgeting process demands planning, continuity, objectivity and expertise. The students are the most transient group and least interested in what happens after they leave. The faculty is primarily concerned with the fund-raising and budgeting process insofar as it touches on their area. For example, in one recent case, faculty and students have worked for and succeeded in, increasing budgets in their particular area with little concern or interest in where the money would come from or who would receive less of the pie as a result. The danger of such strong faculty and student representation is that an articulate and politically motivated student or faculty member may get elected and could use the office of trustee for special interests, which would distort the general trustees' impression of student and faculty concerns and needs.]* In general, at SFAI however, student, faculty and artist trustees act in good faith and with reasonable objectivity and concern. But they may not have the same kind of objectivity as general trustees, who are neither paying tuition nor receiving scholarships nor salary from the institution. General trustees tend to have an overall view of needs and policy., while specialized trustees by definition tend to have a special-interest view, both shorter term and more limited.

[Some members of the governing board tend, if anything, to be too involved in policy-making and implementation. They see their roles as managers of the Institute rather than delegating management to the paid administrators. This is probably a left-over from an era first of an artist-managed association, and more recently of a lack of strong leadership, creating a vacuum filled by necessity by the Board.] The role of the Board and its committees is presently being studied, and there are moves in the direction of Western States Association guidelines for governing boards. For example, less involvement in institutional management functions.

The Board as constituted is very diverse. However, recent studies have shown that certain expertise such as education, government and communications is lacking, as well as better representation from the San Francisco minority communities and a more appropriate representation of women.

Budget preparation is improving with better and more open in-put from more constituencies. Fiscal operation is excellant with 1974-75 concluding with a deficit of less than 1% of the budget. Each "cost center" now receives monthly copies of the budget for its area (see examples), with percentage spent over and under projections. The Director of Administration discusses the budget results monthly with the problem areas, with the President, and with the chairperson of the Finance Committee.

In total, the staff is minimal for a small college, and generally over-worked. Tight budgets and allocation of very limited available funds to the direct education program have resulted in exceedingly thin staffs and salary inequities in a number of administrative areas, most notably: development, public relations and publicity; the library; areas in student services and extension programs; among others. Steps have been taken to correct these problems and long-range goals are being established.

Considering where the institution was in September, 1974, dramatic changes have taken place in organization and efficiency in such areas as fiscal management and allocation, development, financial aid, placement and admissions, school store, etc. Problems still exist in areas of registration and scheduling (effective use of the physical plant), library-media administration and operation, and aspects of the college covered in the Dean's report. Three of the four top administrative officers are new and have yet to thoroughly evaluate their staffs and operations and make all necessary changes. Several major new appointments have been made, or will be made, by these officers before July, 1976.

FORECAST

Major changes of personnel in 3 of the 4 chief administrative offices have taken place within the last year. Job descriptions have been changed or clarified and fundamental changes in relationship have been established. It is now up to these new officers to evaluate and assess their staffs and make changes they deem necessary, both in personnel and organization.

The new Dean of the College, for example, has already redefined and made personnel changes in the area of student services. The new Director of Administration has recently re-organized the maintenance and buildings and grounds functions, the college store, and the auditing and reporting process. The new Director of Institutional Development has changed the job descriptions of his office and the people who report to him.

A trustee long-range planning committee has been active and documents relating to goals and objectives of the Institute are attached to this self-study report.

"FROM THE SECTION ON "INSTITUTIONAL GOVERNANCE" WRITTEN BY ARNOLD HERSTAND --THE COLLEGE COMMITTEE FELT THAT PARTS OF THE STATEMENT WERE INFLAMATORY AND ASKED THAT THESE PARTS BE DELETED"

RESEARCH

Administrative staff are encouraged to keep up with their fields by attending national and regional conferences (the Director of Exhibitions recently attended the conference of the Association of Western Museums, the Dean of the College recently attended the annual meeting of the National Association of Schools of Art, etc.) and meeting regularly with their colleagues in the Union of Independent Colleges of Art. Four of the five chief officers write and publish in areas of their special interest, and three of the five continue to be reasonably active artists. Because this is a professional college, faculty are expected to maintain and keep current their professional achievement as artist. A report on their activities is required annually.

Arnold Herstand, President

In making this report on the last College Committe meeting, only the changes and deletions are shown in an attempt to examplify how the committee functions in regards to matters of policy. A prime function of the committee, as is evident here, is to provide a forum where different attitudes and feelings can be discussed. The content of the entire report should not be judged by these few examples of change made by the committee. The report as a whole was felt to be a good one, although it was noted that the report is very different in flavor from the self study done in 1971. The final draft of the report should be available soon. The report should be of great help to the accreditation team and also a document that might help you as a concerned member of the Art Institute family understand your school. Your Comments and questions are welcome and needed. You may address them to either the Eye or the Student or Faculty Senates.

'Some Shit I Will Not Eat'
– e.e. cummings

Memorandum October 27,1975
To: Michi Zimmerman
From: Roy Ascott

Daniel Spoerri has asked me to tell you that he is not prepared to accept the invitation to participate in the seminar with your students on Monday. He has emphasized that this has nothing to do with you personally, since neither he nor Claude Torre know you; but he intends by this refusal to leave the printmaking students in no doubt about his feelings towards them in the light of their behavior towards Claude which he sees as ungenerous, unhelpful and not part of the usual fellowship that exists between artists.

AN OPEN LETTER TO ROY ASCOTT, DANIEL SPOERRI, AND CLAUDE TORRE

The printmaking students have been collectively condemned as ungenerous, unhelpful, and not part of the usual fellowship that exists between artist. To this end, Daniel Spoerri has refused to come to our seminar. It seems that if we do not favor him, he shall not favor us.
Point in fact, we were helpful, generous and did extend our fellowship to Claude Torre. Gordon Kluge devoted a portion of three class periods to instructing Claude Torre in the fundamentals of lithography. Victoria Jefferies, Pierre Fraser, Diane Schneider, Fred Hawkins and Phil Garret all helped with their time tools, and knowledge. We all did, however, refuse to print for her, even when lured with money. Claude Torre came to us as a friend of Daniel Spoerri with a concept that needed execution in lithography. We were asked by Claude Torre, citing Roy Ascott and Daniel Spoerri, to do her the favor of teaching her lithography so she might print her concepts.

We found to help Claude Torre meant to *do everything for her. We found her to* be unenthusiastic and disinterested, yet demanding results without personal effort and unwilling to learn but willing to buy our craft. In fact, much of what Daniel Spoerri accuses us of may be said of them.

The problem lies in Claude Torre's approach to us and our medium. How much of her attitude can be attributed to Daniel Spoerri is speculation but it is obvious that both were not aware of our standpoint. We resent that Roy Ascott did not adequately represent our opinions. We resent the historical viewpoint that printmakers are merely craftmen who discover techniques and that great masters are required to make great works of art in print. To this end the implication that any artist come to the print medium and execute a concept without regard for the medium is one that we prinmaking students cannot accept. Furthermore, we belive that the print medium is expressive of the individual's art beyond simple limitations of craft. Consequently, we cannot be simply technicians for the process without loss of our integrity and usurpation of the artist's role.

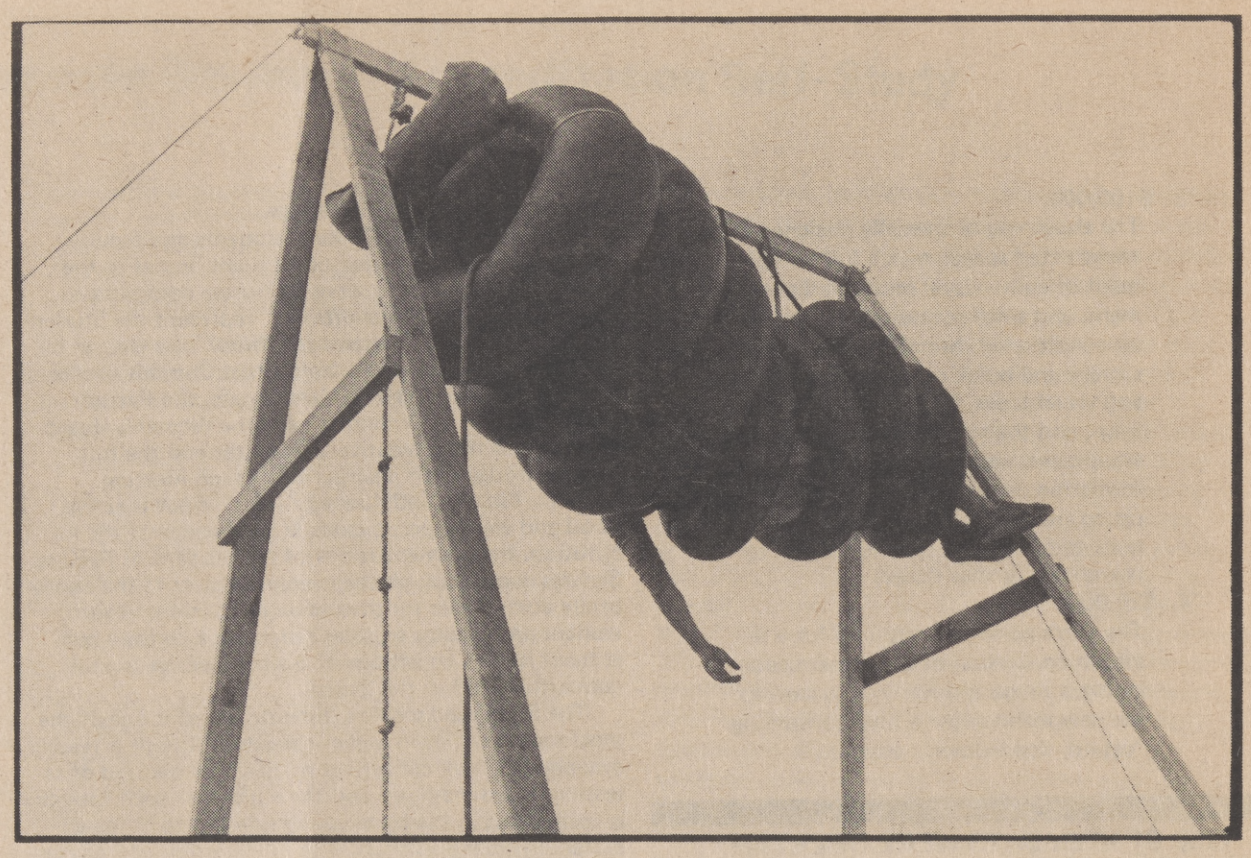
Dear Students,
In all fairness to Mr. Ascott who is faulted by you in your letter above, I think it needs to be said that he did sincerely attempt to convey to Claude the print department's position with respect to her learning to print versus the students printing for her. The fact that the communication was not understood- or accepted should not be laid on him.

Dick Graf
Chairman, Print Dept.

The SFA Eye is the campus newspaper of the San Francisco Art Institute. It is published as often as possible and paid for out of student tuition.

Staff for this issue: DGummere, Marianne Cohn JohnC, Ms. Spam, Enid Braun, Susie Q, Karen Kverenes

Editor: Howard Petrick



John Tomson

Faculty Senate Guidelines?

December 2, 1975
MEMORANDUM
TO: Faculty Senate, Roy Ascott
FROM: Ray Mondini, Jack Fulton, Dick Graf, Bill Geis, Larry Jordan, David Hannah

It had been requested by the College Committee and the Executive committee that guidelines for decision making processes be established. In compliance with this request, we the Faculty Senate, wish to examine our function in relation to decision making policies with regard to academic issues. Specifically, does the Faculty Senate communicate recommendations to the Dean of the College, or does the Faculty Senate communicate decisions on academic policy which the Dean must implement. The purpose of the Faculty Senate as defined for inclusion in the 1975-76 Manual of Academic and Administrative Procedures reads as follows:

a. The purpose of the Faculty Senate shall be to review and develop in consultation with the Dean of the College, policy with regard to all aspects of the educational program of the College, for recommendation to the College Committee or other Trustee committees as may be appropriate.

b. The Faculty Senate shall consist of the Department Chairmen and two faculty from each department elected by their respective departments. In any situation where there are co-chairmen or other kinds of dual representation in one department, there shall be only one chairman's vote.

c. The Dean of the College shall be the Chairman of the Faculty Senate and shall not have a vote; the Vice-chairman shall be elected by the Faculty Senate from among its members and shall have a vote. The Dean and the Vice-chairman of the Faculty Senate will prepare the agenda of the meeting in advance, and will prepare the minutes jointly.

----from the Faculty Senate meeting of December 17,1974

We wish to consider the following questions:

1. Is the Dean of the College obliged to act in accordance with academic policy as developed and adopted by the Faculty Senate?
2. Must statements effecting change in academic policy be submitted to the Faculty Senate for approval before going to the College catalogue?
3. What position does the Faculty Senate have with regard to strong department divisions?
4. What is the position of Faculty Senate with regard to hiring, firing, and contracts for longer than a year?
5. Should general faculty meetings be held on a regular/irregular basis?
6. Should the Dean of the College be the Chairman of the Faculty Senate?

Financial Aid Info

The Financial Aid Office now has listings of organizations that make scholarship awards to art students. These materials are available for viewing by coming to the Financial Aid Office at your convenience. We would appreciate any information about other scholarship sources that could be added to our current listings.

The deadline date for filing for the approximately 200 new State Graduate Fellowships is December 15, 1975. Applications must be postmarked by midnight, December 15, 1975, and sent to the State Scholarship and Loan Commission, 1410 Fifth Street, Sacramento, CA 95814.
Graduate Fellowships are competitively available only to students pursuing a recognized degree and who will enter their first or second year of graduate or professional school beginning September 1, 1976.
Applicants must take a test and insure that their appropriate test scores be sent to the Graduate Fellowship Section of the State Scholarship and Loan Commission. Test deadlines relate to areas of study and are listed in the application. They include the Dental Admissions Test, Graduate Management Admissions Test, Graduate Record Examination, Law School Admissions Test and the Medical College Admissions Test. No test score will be accepted from tests taken after January 31, 1976, or scores of previous tests requested after that date.

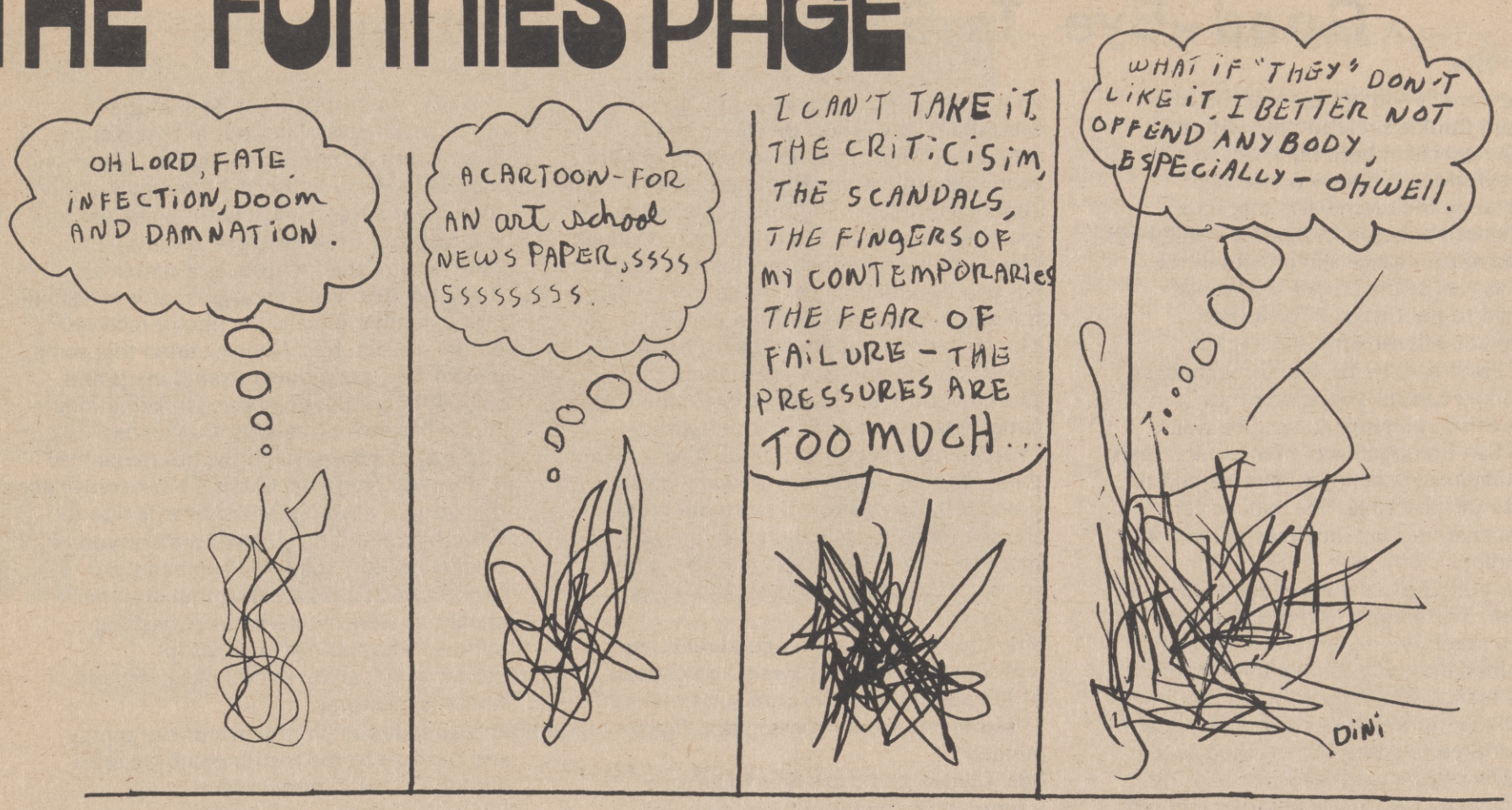
The Annual

The Annual, a year long series of weekly exhibitions, performances, and events, held at 2793-16th Street, a storefront space and curated by seven members of the San Francisco Art Institute artists committee continues as follows:
Suzanne Lacy, a Los Angeles performance artist, will present "Under My Skin: A True Life Story", a new autobiographical performance piece, on Friday, December 12 at 8:00 pm. Admission is free and the public is invited to attend.
Ms. Lacy, who teaches at the San Francisco Art Institute, has used graphic biological images to express body -identity themes in literary forms in past works. A recent performance, "The Monster Series: Constructions of a novel Frankenstein" is a theatrical expression of certain gothic themes about creation: life, monsters, and collaborative acts.
Ms. Lacy's current work consists of several photographic series; "A Gothic Love Story" will be published in the December issue of "La Mamelle".

Screaming revolution from a cadillac,
Yield to my insecurity
I'll run down your babies
Nail your father to a cross
Homogenize your brain till you go insane
I'll go down in history
Prostitute my fame.

Gary Dini

THE FUNNIES PAGE


OH LORD, FATE, INFECTION, DOOM AND DAMNATION.
A CARTOON - FOR AN art school NEWS PAPER, SSSS SSSSSSS.
I CAN'T TAKE IT. THE CRITICISIM, THE SCANDALS, THE FINGERS OF MY CONTEMPORARIES THE FEAR OF FAILURE - THE PRESSURES ARE TOO MUCH...
WHAT IF "THEY" DON'T LIKE IT. I BETTER NOT OFFEND ANYBODY, ESPECIALLY - OHWELL.
DINI

Student Show

December 16, 1975 - January 9, 1976
A Juried Exhibition - Diego Rivera Gallery and Studios 13 & 14
Jurors - 3 Members of the SFAI Artist Committee
$1100.00 in cash prizes to be given at the discretion of the jurors.
Eligibility: All currently enrolled students may submit work for consideration by the jury.
Entries: Each student can enter up to 3 works (3 paintings, drawings, sculpture, prints or photographs, or combination of these totaling 3) Entries of video tape will be limited to 2 and films limited to 1 due to time considerations.

ALL WORKS MUST BE READY TO HANG

Works must be framed or ready to install. Due to the special time consideration of the installation, no special handling can be offered. Conceptual or installation pieces should be accompanied by photographs to aid the jurors.

Entries Due: All entries must be submitted to the special student Exhibitions Committee in the Diego Rivera Gallery on Friday, December 12, between the hours of 9 am and 4 pm.

Special entry forms will be distributed earlier that week and should be filled out and attached to the upper left-hand corner of each work submitted.

TIME TABLE
ENTRIES DUE: Friday, Dec.12 9am-4pm
JURORS MEETING: Saturday Dec.13 9:30am - 5pm
INSTALLATION OF SELECTED WORKS: Sunday , Dec. 15
PICK UP WORKS NOT SELECTED: Monday , Dec. 15
PICK UP WORK FROM SHOW: Friday January 9 January 9, 1976

General Information: The jurors are artists and members of the SFAI's Artist Committee They will select the work they feel is the outstanding work submitted and will award the cash awards in segments of their own choosing. Each artist is responsible for his or her work and the safety and proper presentation of it. Photographs and other small works should be submitted in portfolio or folders. No insurance can be provided on work done under instruction so please take care to present your work properly.
Members of the Student Exhibition Committee: Nancy Frank, Jeff Dreyer, Phil Marshall, Mitch Yarmark, & Andy Chambers

Linda Fredrickson

" Really you could get lost in a mass of words"— Roy Ascott

This paper is the result of many late hours put in by a few people. We can try to cover what's going on at the Art Institute, but we need to be kept informed. If you are involved in something interesting or have a viewpoint that wants airing, submit an article.
The paper is paid for out of tuition, so get your money's worth, contribute.
There is a box for the EYE in the receptionist office where you may leave photos, poems, cartoons, letters, gripes, and any other sundry pertinent responses.

DEAN OF COLLEGE
JOB DESCRIPTION

WANT ADS

Roommate wanted: Contact O'B O'Brien, 7768328 3 bdrm. 6 rm flat, 4blockes from school, $250/mo. and utilities split 2 or 3 ways.

Employment Opportunities
Art College President - Students of a small private art school located atop Russian Hill overlooking beautiful S.F. bay, seek qualified individual who is capable of understanding the question.

PRESIDENT
JOB DESCRIPTION

The President shall be selected by the Board and shall hold office under contract with the Board. He shall be an ex-officio voting member of the Board and Executive Committee and an ex-officio member of all committees and sub-committees established pursuant to the By-laws, shall be responsible to the Board for the management and functioning of all aspects of the Institute, and shall be responsible for keeping the Board informed thereof. He shall execute all documents including contracts and diplomas and comply with all requirements of a president of a non-profit corporation set forth in Sections 9000 et seq. of the Corporations Code of the State of California. He shall select and fire (**subject to approval of the Board**) individuals to serve as the other officers of the Institute and shall approve the appointment or firing of all employees of the Institute reporting to them. He shall be the primary spokesman of the Institute and have primary responsibility for its external relations.

Good-Bye To SFAI's Head Librarian

By Enid Braun

This semester's end will see the end of Elizabeth Cunkle's relationship with the SFAI in her role as head librarian. In her words "Working a library is a service" and certainly the seven years that have passed since she began in Januray, 1969 have included much change and growth in the library as well as the school as a whole.
Attracted to the Institute for its non-bureaucratic relaxed atmosphere, Mrs. Cunkle came to the Institute through what she sees as a natural extension of her already existing interest in art. She was born in San Francisco and after twenty years of working in state colleges, she wanted to return to the Bay Area. She applied for two years before a vacancy resulted in her being hired.
The new building was not yet open when she began. The present library space was used as a classroom, so the entire library was jammed into what is now the reading room. That summer, Youth Opportunity help and the maintenance crew moved them into their present space. When asked about the differences she perceived between the present time and when she began, she noted that students have changed, though she feels that it is a reflection found at all schools. At that time, it seemed there were more minority students, in particular American Indians. The students now are more homogenious, less different individually.
Mrs. Cunkle noted that the library circulation has tripled, indicating a change from when the school was more studio oriented.
The main problems are and have been space, money, and lack of personnel.
The most difficult year was 1970 when the budget was cut to $3000. (by contrast the present budget is $22,000). The following three to four years were growing, positive years. Mrs. Cunkle told a story she heard about a time in the fifties when there was a space crisis, that there was talk about selling and moving the school down to a warehouse in the wharf area.
Mrs. Cunkle spoke of her good relations with Fred Martin, who was a "good boss", of the personnel in the library, as well as faculty and students who were "book minded".
Mrs. Cunkle said there is an increasing interest in the history of Bay Area Art, and that the Institute has been in the forefront of several periods in that history. The history is fragmented, but the librarians especially Harry Mulford, have been working to build archives dealing with the students and faculty of the Institute in the past.
The focus of the Institute as a center of Bay Area Art over several periods is reflected in the number of calls the library receives on the subject. Mrs. Cunkle stated that some people even came down from Canada and stayed for 3-4 days gathering information.
As for her own plans, Mrs. Cunkle has a couple of books which she has researched and is ready to write. She is a bit secretive about this project, saying that the time is ripe for her subjects and she doesn't want anyone to beat her to it. She also expressed her love for books, mentioning that even her daughters were involved - as publishing editors. She also has interests in conservation, architectural planning, and fine arts museums.
Mrs. Cunkle has given much of her energy and concern to the Institute and we wish her luck in her future projects.

Letters to the Eye

I like some of the things the administration is doing. The reorganization of the financial aid office is one of the pluses. This semester I had less run-around and more service than in the past. Roy has some good ideas about cross departmental critiques, that I think will be beneficial to the students and the school. I like the heightened consciousness of the student body and the heightened consciousness of the student government. Do we have any power? Does that power depend on benevolent board members? What I don't like is that so much of what is happening is coming from lack of faith on the part of the administration. They just don't trust us and for a long time now, we don't trust them. The next few weeks had better show that the student body has some say in what is happening. Once that is shown, we will see what Arnold's power is. We should all end up with some power because we all control different aspects of the situation.

Tom Kenny

I, as a possibly embarrasingly idealistic member of the SFAI student body, was appalled by the implications of certain points of view put forth by the administration during the open forum on Friday, November 14. The situation that occurred between Daniel Spoerri and the printmaking department, and the administrations response to it typifies the philosophical gulf that divides the administration and the school as a whole.

There are many issues involved, but I must begin by expressing my utter disgust with what I suppose was meant to be a joke made by Roy Ascott. The reference was made to Spoerri's female companion, the idea being that by bringing his own so to speak, he saved the administration the trouble of providing "some" for him. A wave of revulsion ran through the audience made up of students and faculty. Did Ascott mistake the laughter of disbelief and shock for a positive response to his remark?

This incident provided another chance to see the mechanics of distoration at work as Gordon Kluge, representing the printmaking department, stated his position at least twice, each time having it mutilated by Ascott's interpretation.

Another aspect of the lack of communications is reflected in the fact that apparently Arnold Herstand had promised Spoerri that the school would provide the artistic service his friend desired. Yet not realizing the implications of his promise, his intent which he represented as the school's intent, infringed upon the artistic ethics of the various people involved.

What it came down to is that any question that had a philosophical level was reduced to the most banal terms. Tuition, enrollment, etc. all exist within some philosophical hierarchy, but the administration consistently evaded this more abstract sense.

A question was directed to Herstand regarding the image he had in mind for the school. I personnally shudder when I realize that that image is being projected by men who not only refuse to deal with the ethical territory of any given question, but whose intellect is represented by insensitivity and what I can only categorize as adolescent potty-joke humor.

Enid Braun

The following is my personal opinion and in no way reflects the general voice of the student body.

It is interesting to note that in 1970, there occured a general tuition strike to gain student recognition on the Board of Trustees and throughout all departartments of policy making The strike was successful.

The student body now contributes $1,501,690 of a total revenue of $2,048,690, yet it maintains a minimal if not token voice in decision making.

It must be pointed out that The San Francisco Art Institute has had a tradition of freedom. What I mean is the freedom of the individual spirit to create in an enviornment which promoted exploration, experimentation and decentralization of power and aesthetic. The new administration has looked with disfavor on the loose enviornment found here. It has answered by proposing and instituting programs of control, to create a new image of cleanliness efficiency and order. Most of this control is aimed at the students. This is repressive in nature and attacks the very essence of a free, creative, enviornment. This new image is an image of structure, system and design. It sets up an "Art System" that mass produces a shallow repitition of formula. It sets up a human assembly line, which wears the face of death. It goes without saying that this mentality is against the fundamental spirit of life and change.

Essentially, a philosophy of education is at stake. A philosophy of education that serves the people who pay for it must reflect the need of those people. I believe this is not being done and the time has come for us to take the responsibility of forming a school of suitable function to our needs.

This can be done by utilizing a number of viable methods.

1. A general tuition strike.
2. Writing to the board members.
3. Pursuing legal action through the advice of an attorney.
4. Publicly requesting the resignation of Arnold Herstand and Roy Ascott on the grounds that they are not working in the best interests of The College.

O'B O'Brien
Trustee

Dear People,

There is an incident I must relate to you. It is imperative that you not only know of this incident, but that you also understand the implications of it. It is imperative because the consequences to you are deep and far-reaching.

On Friday November 21, 1975 I moderated the second open forum with Arnold Herstand and Roy Ascott. The incident you should know of though, is what happened to me personnally after being moderator.

At about 7 pm on that same Friday I arrived at Sam Tchakalian's party for the artists who had contributed work to the I. Magnin Show. I was definitely ready to have a good time -- it had been a long afternoon. No sooner had I managed to get a drink in my hand, then Cissy Swig, Chairperson of the Board of Trustees, appeared before me.

In a very curt manner she asked me what was happening. Then she wanted to know why I had "waved around" the letter written by the Student Senate to the Board of Trustees last June. (see page 7). Next she said she felt the student trustees had acted improperly, but her final remark was the winner - "Well, Debby, you better be prepared, Debby!" - Prepared for what she did not say, but it sounded like a threat to me.

Consider the following: I am a student but I am also a trustee. Also realize that in the accreditation report in the section titled "Governance" written by Arnold Herstand (see page6) the student (and faculty) trustees are characterized as serving "special interests" and in the same report it is written, "The 'democratic' representation on the Board by students and faculty... has its assets and its liabilities."

Chairwoman Swig may not have elaborated on what I am to be prepared for but I can read between the lines, so to speak.

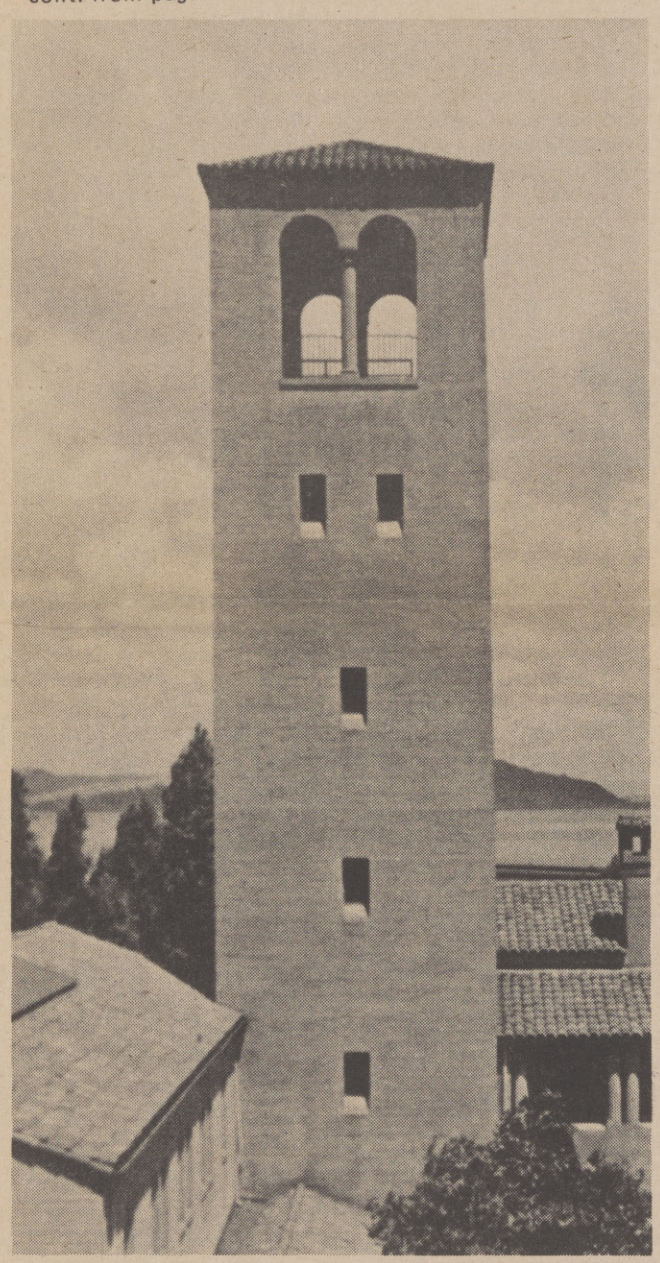
I am prepared and my "special interest" is that I love the Art Institute.

Sincerely,

Debby Gummere

The international day brought people together. An open to everyone performance of Colombian-Afro-Rhythms was held on October 24, at the Haven. Akin Taiwo, Supo Adewusi, from Nigeria, on bells and timbales; and Carlos Alvarez from Colombia, on conga, opened the show with La Pichadora, a cumbia. (Photo: Aparicio Gil)

cont. from page 8



Petitions were then being circulated and signed by all concerned participants of the institute. Business was conducted as usual. On June 10, 1975 the Student Senate submitted a letter to the Board of Trustees, discussing organizational structure changes made in the Department of Student Affairs and the tuition increase. The letter follows:

June 10, 1975
TO: Members of the Board of Trustees
FROM: The Student Senate

Students at the San Francisco Art Institute are deeply concerned with the recent unilateral actions taken by the Administration on matters of major significance to the students, faculty, and staff. Structural changes have been made in the Department of Student Affairs which directly affects students, staff and the functioning of the College as a whole. The recent tuition increase, the planned painting out of student murals in classrooms, and the inclusion of faculty benefits in the new budget exemplifies the blatant disregard for the long standing process of Committee Review. It has been Art Institute policy to consult with committees concerning major structural changes.
In the case of reorganization of the Student Affairs Department, neither the Student Senate nor the College Committee were consulted. These changes which eliminated the office of the Dean of Students were brought about by the new Dean of the College two weeks after his arrival.
The reasons for the proposed tuition increase were never officially presented to the student body at large, or the College Committee as has been done in the past.
The cloud room and the desert room which were painted by students to create a comfortable atmosphere in the older classrooms are to be painted white. No consdieration was given the students and faculty using these rooms.
Faculty benefits were included in the 1975-76 budget when, in fact, it was determined in a Faculty Senate meeting that they did not wish to receive those benefits. No approval was given by the faculty to the measure. Inclusion of benefits in the budget seems to be a complete negation of the committee decisions and their function in policy making at the San Francisco Art Institute.
If this is the way desisions and policy are to be made, then we are, we fear, all wasting our time by sitting in this room.
We hope that the new administration will take the time to understand how decisions and policy have been traditionally made at the Art Institute. We believe in that tradition.

June 13, 1975
Since Tuesday's meeting when the enclosed reports were read, it has come to the attention of the student trustees that they were misinformed on the issue of painting the cloud and desert rooms. 1. A group was hired several years ago to paint the rooms.
2. The rooms come under the jurisdiction of the World Studies Department and it was from that department a request was made to the maintenance department to paint the rooms. Please excuse the error.
As was expressed on Tuesday, we hope this can be a springboard to discussion. The three of us plan to be here most of the summer and are available to express our position and feelings with all who are interested. We look forward to the next Executive Committee meeting in July.
Respectfully,
The Student Trustees

During the Spring '75 semester the Student Senate Chairman, Jeffrey Dreyer, continually asked the President, Arnold Herstand for "his views as to the purpose and direction of an education at the Art Institute." Mr. Dreyer's intention was, "to help Mr. Herstand define where he thinks we are and where we want to be in the near and distant future." Mr. Herstand declined to address the question directly, stating he and the new Dean would be doing just that for the accreditation report. Later , on July 24th 1975 the following letter was sent to Mr. Herstand:

July 24,'75

Mr. Arnold Herstand
President SFAI

Dear Arnold,
What are your views as to the purpose of an education at the San Francisco Art Institute?
Please consider this and write to me at 92 Locust Ave., Mill Valley, 94941 Ca.
Awaiting your reply, I remain
Very truely yours,

Jeffrey M Dreyer
Student Senate Chairman

Early in August Mr. Dreyer talked to Mr. Herstand at school. At that time Mr. Herstand mentioned he had received the letter, but would not comment on, "the purpose of an education at the SFAI" because that was to be stated in the accreditation report. Mr. Dreyer then sent another letter to Mr. Herstand stating, "I'm still waiting for your views regarding the purpose and direction..." What follows is Mr. Herstands' formal reply:

August 20,1975

Mr. Jeffrey M. Dreyer
92 Locust Avenue
Mill Valley, Ca. 94941

Dear Jeffrey:

The Long Range Planning Committee to which you have been invited will be discussing the purposes and goals of the San Francisco Art Institute. In the papers that will be there for discussion there has been much input from me, Roy Ascott and other members of the staff, from faculty and trustees. Obviously, the goals and purposes of the institution must be those that both Roy and I agree with in general. This agreement must be between us and will have to be hammered out among the trustees so that a viable statement can be made that we can look to this year and in years to come. It would be far too personal and inappropriate for me to send you my views on the purposes and goals since in order to have any validity and to be successfully implemented they must be agreed upon by the several constituencies of the Board, and be able to be implemented by the staff. I think you will find this process a correct one, and in keeping with our needs for a self-study and for re-examination for accreditation.

I look forward to seeing you next week.

Cordially,

Arnold Herstand
President

These four documents deal with the issues of organizational structure change; asking those with administrative power (the Board of Trustees and the President of the College) for legitimate straight-forward and non-evasive answers to questions. These documents also ask us with the economic power (the student body pays 70% of the operating expenses) for positive action. The administrative answers, or non-answers, are considered by many people in the Institute to be evasive, condescending and a clear indication that the administrators want to lead the SFAI down the pristine path of super slick efficient corporate control with no regard to the students and faculty.

Therefore, it is now up to those with the economic power at the SFAI to decide what they want the SFAI to be and how they want to achieve that goal.

No Spontaneity

The Latin American students of the Art Institute had together a project involving their work and its influence in the environment of the school, which was to take place in the school. The reasons for this project were varied; there had been a significant population of Latin American students influencing the school both directly and indirectly for the last two years; some of these students are graduating this December; and as a community with a different background and culture, we wanted to teach and share with the school our way of going about our art.

This project was presented to Mr. Herstand and Mr. Ascott as a student activity that had come up in the middle of the semester and not as a planned school activity. As the school does not have a separate and flexible budget for cultural or unplanned in advance activities (not planned at the beginning of the year), the project was dropped.

This showed that there was a lack of spontaneity happening in the school because of the badly planned program. The Latin American students have sent represenatives to the Student Senate considering them as the body representing the students, so this will not happen again at the Art Institute.

The Latin American Students

A Case For Student-Faculty ACTION

By John Coggins

Throughout the past several months there has been a growing mistrust of the new administration, on the part of the Faculty, Staff and Student Body of the San Francisco Art Institute. This mistrust revolves around the new administrative organizational changes implemented without preliminary consideration of the committee review by all participants of the SFAI.

The exhibition of this administrative 'carte blanche' attitude, intending to make the SFAI a super slick art school organization, indicates that the new admisistrators really have no experiential understanding of how the SFAI has been operating the past century. Furthermore, these changes indicate a desire for administrative corporate control, which has a superficial regard for the individuals and spirit of the SFAI. The real concerns of the administration are organizational controls at every level of the school, ex. revamping the organizational structure of the Dean of Students Office; the attempt to rank and pay the faculty unequally; disbanding the tuition waiver program without a comprehensive improvement and discussion from those whom it would affect most; and an overall tuition increase without formal advance notice to the student body.

The new administration is unwilling to make step - by - step improvements to the organizational structure of the Institute. What it wants is far-reaching and wide sweeping changes that will streamline and anesthetize the Institute. This change, for administrative control sake, will limit and stiffle any creative exploration that has gone on, is going on, and will go on at the Art Institute.

Essentially, the new administration did not give themselves enough time to learn about and come to know what the spirit of the Art Institute is. The new administration began making changes as soon as they took office. Since then Faculty and Student Senates and various department persons have had to watch every change this administration makes.

Early in February, the film department faculty sent a detailed four page memo to the Faculty Senate and the President. This memo grew out of a deep concern that a faculty ranking and pay scale was to be administratively implemented. What follows is the verbatim memo:

February 7, 1975
MEMORANDUM
TO: Arnold Herstand, Faculty Senate
FROM: Film Department Faculty
RE: Film Faculty Policy Statement

I. DIVERSITY AT THE SAN FRANCISCO ART INSTITUTE

The following comments are predicated on the fact that the SFAI is already one of the best, most prestigious art schools in the world. There are specific reasons for this and foremost among them is the diversity of its faculty, offering the students a wide selection of personality, temperament, and style.

While it can be argued that students leave the Institute because they cannot spend enough time with their instructors, it can also be argued that many students will get stuck long hours with "good teachers" they can't stand, and will have very little in the way of alternative selection. Such would be the case if all film department faculty were to become full time, for the faculty would be reduced from seven to three members. The student may then be justified in leaving the Institute from a sense of stodginess. We hear constantly the excitement new students have felt when looking at the roster of names on our faculty. *The roster definitely attracts students.*

There is certainly room for improvement in any school. We reject, however, the assertion that SFAI faculty do not at present adequately input enough energy into the school (either because we do not know each other or because there are too many part-time people not committed to the Institute). Many of us have traveled to other institutions which gives us a good perspective: we find the level of input by instructors extraordinarily high at the Institute. We are proud of our involvement, *not ashamed of it.* We have no use for a small club of habitues. In this regard we will take it upon ourselves to weed out any instructors who are not preparing for classes, conducting rap sessions instead of periods of instruction, and generally fostering head-tripping instead of work. However, we do reject all proposals to build "full time" appointments of three work days at the expense of a diverse faculty. We state here our firm belief that the progressive and alive art atmosphere which many find unique at the Institute stems in large part from the range of choices available to the students. *We thus firmly stand opposed to any means ploys, proposals or manipulations that will result in a reduction of the part-time faculty.*

"If you don't trust the administration maybe your in the wrong place"

II. EQUAL PAY

A second major reason for the unique atmosphere at the Institute, one which has become the envy of many educators at more traditionally administered universitites, is the principle of equal pay for equal work.

We believe that the recent MFA graduate is as important to the student as the Guggenheim fellow (especially to beginning students whose problems are closer to those of the junior faculty), and that both should receive the same pay per period.

We *reject* the system of reward for recognition, which we feel has the tendency to say one human being is a better, finer, human than another. We do not believe that our input and teaching excellence will be improved by an air of competitiveness for monitary gain.

In summary: *We do not feel we are doing things the wrong way now.* We feel proud of the present film department's methods. We are constantly changing and adapting teaching techniques. We know that we are the envy of most other film departments in the country, and we feel we know why: diversity and equal pay.

III. CHAIN OF COMMAND

The film department faculty vividly remember the political upheavals in the Institute two years ago. At that time, after strenuous effort, students and faculty received a greater voice in policy making. We are presently concerned that some of that struggle is being forgotten and being ridden over roughshod by the administration. While we appreciate a president who is more interested in all phases of the School's operation and policy, we do not feel that one voice can or should make sudden wrenching reactionary changes in the total school system at the Institute.

We believe that consolidation of control from the top--from the president, who appoints the dean, to the department chairman, appointed by the dean--is more like a military chain of command than a democratic structure.

While we appreciate strong recommendations from administrators, we now state that we want *no serious policy decisions made without a vote on each part of each policy decision by the faculty senate,* with all such proposals having been reproduced and distributed to each member of the senate one month in advance of the vote, and that all proposals be written in such a form that they can be easily voted on, part by part. We recommend a "one-step-at-a-time" approach to change, and the avoidance of total systems of change that involve an either-or, all-or-nothing plan, wherein one part of the change is inextricably linked to all others, forcing the total system to be voted up or down.

IV. OTHER RECOMMENDATIONS

1. The assumption that hourly faculty rates are too high is rejected until much more study and information is accrued by a faculty study group, comparing our rates with other art schools and universities.

2. One lesser pay step, as a compromise position, be instituted for entering faculty during their first 2 years. Also the possibility of some two year contracts.

3. That an evaluation system for faculty be approved so long as it does not apply to a pay scale, and that at least three faculty members (two besides the department chairman) take part in the ratings.

4. That sabbaticals are desirable in principle, but not desirable if their purpose (or effect) is to reduce part time faculty, or to drastically reduce equal pay for equal work. We request that more study be done before any implementation take place.

5. That more study be done in the area of benefits. We recommend that benefits be strenuously sought for part-time as well as full-time faculty. If benefit plans fail, we recommend that direct cost of living raises be put into effect. The feeling of the faculty is generally that they do not wish to be lured into the fear-security syndrome where the seeking of old-age safety becomes more important than the life-risk philosophy on which much of their art has been founded.

We feel that this philosophical distinction is *not a fine point.* It is basic to the understanding of the essence of the San Francisco Art Institute and what makes it different from other schools. We have a less academic, more avant-guard, risk-oriented body of working artists who also teach. We feel that semi-professorships, pay scales, and extensive security oriented benefits will place the Institute with the hide-bound academics, and will do irreparable damage to its unique spirit under them.

the mistaken guise of *efficiency.* We do not wish to participate in the formation of another education factory.

We feel that big-name artists who are particularly desirous of security and large incomes might well be more suited to other schools. We do not believe that the trade off of traditional academic security for diversity, equal pay and a more open society of working artists is worth it. Such a trade-off cuts deeply into the heart of what the Institute has traditionally been, and what we still believe in.

V. MOTIONS

The film department faculty, through their representatives on the faculty senate do move and second the following for a point by point vote:

1. That the faculty senate reject the present proposals for a graduated pay scale at the San Francisco Art Institute, and retain equal pay for equal work.
2. That the faculty senate reject the reorganization of periods to provide additional meetings in further classes (a move we see as a pay cut disguised as a raise).
3. That the faculty senate accept the principle of faculty evaluation, provided at least two other faculty members in the department participate with the chairman in making the evaluation.
4. That the facutly senate reject the redefinition of full time teaching load at the Institute as 3 days a week, because the inevitable trade-off will result in a reduction of part-time faculty.

Signed February 7, 1975
James Broughton
Gunvor Nelson
Larry Jordan
Ben Van Meter
Don Lloyd
John Cavala
Gary Richardson
George Kuchar

cont. on page 7